CANADIAN MOVING PICTURE

# Digest

RAY LEWIS
EDITOR AND
PUBLISHER
FILM BLDG.
277 Victoria St.
TORONTO

THIRTY-FOURTH YEAR OF PUBLICATION 1915-49

Vol. 40, No. 37 TORONTO, CANADA January 8th, 1949

# MONOPOLY IS A LAME DUCK!

AFTER the U.S. election polls, it takes a brave man to assume the position of a prophet. There is unquestionably more than one Iron Curtain, for this tendency to maintain a complete secrecy concerning matters of national and international importance, under the protective quotation, "not in the public interest to disclose same," is not an exclusively Russian vice, or virtue.

In making forecasts, one must necessarily be limited by what one has observed and what one is observing, coupled with the ability to relate past events with present events, and to determine the influences of the past which made our present.

If one has the additional ability of seeing the form of the shadows which have been cast by coming events, this gives a clearer view of the immediate future.

**World Events Affect Us**

It is plainly seen that world events have changed our moving picture map, and limited our boundaries. Some may be indifferent to world events, maintaining that these are not the concern of Show Business, and that we should direct our attention solely to the production, the distribution and the exhibition of motion pictures. When all of these departments are tied into Exports, and when each of our major producer-distributor companies not only has Export departments, but operates exhibiting, producing and distributing departments and has alliances in foreign countries involving considerable investments, we must become interested in what is happening in the realm of world events.

For example, the economy impetus in the United States is not exclusively of U.S. origin, the necessity was born in England, and in other countries which have frozen Hollywood funds, and which have introduced restrictive tariffs and legislative measures governing import of films and export of funds to such an extent, that Hollywood is obliged to cut its cloth now without considering the Foreign Market Revenue.

**The Exhibitors and Distributors Chorus**

*"You made me love you, I didn't want to do it."*

**Litigation Saps Vitality**

The U.S. Government's Decree and the continual legal actions, between exhibitor and exhibitor, between distributor and exhibitor, and additional legal actions involving affiliated industries, have certainly taken up more time and vitality than production, as well as costing the Industry millions of dollars.

How old is our Industry, half a century or more? How much has it changed during a half of a century? Not much as far as its trade practices are concerned, very much technically, artistically, and in its facilities for public service.

There is an age-old feud between exhibitor and distributor, and this is a puzzling situation, since each is so dependent on the other. One is a seller, one is a buyer. One cannot operate without exhibition, one cannot have exhibition without pictures to exhibit. In other businesses, the customer is a distinguished guest — in our business, the seller treats the customer like a pain in the neck. Both are bargainers, but should this attribute make them obnoxious to each other?

**Exhibitors Just as Greedy**

Then there is the feud which exists between exhibitors, who are just as

(*Continued on Page* 5)

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
277 VICTORIA STREET • TORONTO

# HOW TO SELL SEATS IN 1949 !

## "Chairful News!"

**"WORDS AND MUSIC"**
(TECHNICOLOR)
June Allyson • Perry Como • Judy Garland
Lena Horne • Gene Kelly • Mickey Rooney
Ann Sothern

★

**"THE BARKLEYS OF BROADWAY"**
(TECHNICOLOR)
Fred Astaire • Ginger Rogers

★

**"THE GREAT SINNER"**
Gregory Peck • Ava Gardner
Melvyn Douglas

★

**"EDWARD, MY SON"**
Spencer Tracy • Deborah Kerr

★

**"NEPTUNE'S DAUGHTER"**
Esther Williams • Red Skelton

**"COMMAND DECISION"**
Clark Gable • Walter Pidgeon
Van Johnson • Brian Donlevy

★

**"LITTLE WOMEN"**
(TECHNICOLOR)
June Allyson • Peter Lawford
Margaret O'Brien • Elizabeth Taylor

★

**"THE STRATTON STORY"**
James Stewart • June Allyson

★

**"THE FORSYTE SAGA"**
Greer Garson • Errol Flynn • Walter Pidgeon
Robert Young • Janet Leigh

★

**"IN THE GOOD OLD SUMMERTIME"**
Judy Garland • Van Johnson

**"TAKE ME OUT TO THE BALL GAME"**
(TECHNICOLOR)
Frank Sinatra • Esther Williams
Gene Kelly

★

**"ACT OF VIOLENCE"**
Van Heflin • Robert Ryan

★

**"THE BRIBE"**
Robert Taylor • Ava Gardner • Charles
Laughton • Vincent Price • John Hodiak

★

**"MADAME BOVARY"**
Jennifer Jones • James Mason
Van Heflin • Louis Jourdan

★

**"THE CONSPIRATOR"**
Robert Taylor • Elizabeth Taylor

★

**"ANY NUMBER CAN PLAY"**
Clark Gable

# "HAPPY NEW YEAR!"

As we set forth into the brightest year of our history, loaded with Big Anniversary Attractions, (*just a few shown above*), we take the opportunity to thank our exhibitor friends from the bottom of our hearts for their loyalty and encouragement which made it all possible!

# RAY PRESENTS

"GENTLEMAN'S Agreement", 20th Century-Fox, was selected as the best picture of 1948, not only on one poll, but on several. This is of interest, since it carried a story which concerned itself with the evils of race and class distinction. It was a brave venture for an industry whose policy has been exclusively Entertainment.

*We know that, from an exhibitor's point of view, the best picture is the one which makes the exhibitor the most money, but this mercenary note is not without modification, because exhibitors are very conscious of public opinion, and despite substantial box-office receipts on a picture, they are eager for good comment as well. "Gentleman's Agreement" was the critics' and the exhibitors', as well as the public's favorite.*

THE best picture for the distributor is the one which gets the biggest money, regardless of a limited distribution, for such a picture helps to sell those of lesser appeal on a company's release chart.

The best picture for a producer is one which makes him profits, but a very strong consideration is whether the picture is one which marks him as a great producer. The producer will settle for a smaller profit to have his creative ability recognized.

*1949 is going to be a difficult year for pictures. The public is apprehensive, not quite over a 1948 war scare, and touchy about economic security.*

IN Canada we will have keener competition with hundreds of new theatres operating. This, on the surface, looks good for the distributor, because it means wider distribution, but the distributor is going to find himself in a difficult position. He will be obliged to exercise wisdom, to be a King Solomon in some situations, in making a decision; and exhibitors will be obliged to extend their vision to the whole picture, and not focus it solely and directly upon their own home front.

*Pictures which cost millions of dollars can be just as unprofitable at the box-office as more economically produced productions. This Industry did not grow up on million-dollar productions, but on a consistent supply of good pictures which revealed black figures at the box-office for the distributor and the exhibitor.*

*The present economy wave, which is directing production toward pictures costing less than a million dollars, is not an idea fraught with danger to this industry. It may prove a most stimulating tonic. It will certainly concentrate effort, and will force the producer to get the best results from his expenditures and the distributor to get the most out of the product. It will also make better showmen of our exhibitors.*

A GOOD story and excellent players can certainly have their fine qualities eclipsed by the polish and lavishness of the technical accessories and trappings of a picture. That may be the reason that some foreign language pictures are so successful and so outstanding. With limited capital and facilities, the producer and director of a foreign language picture intensifies his effort, uses his creative ability keeps his production simple in form, and makes the virtues of it stand out so conspicuously that it registers with its audiences.

*More and more in Canada are we following a policy of what we call, "sneak previews," permitting the audience to be the judge of pictures. It is in my opinion an excellent picture test.*

*We know that some of our best comedy successes, figuratively speaking, fall flat on their faces in a screening room. That laughter is infectious and contagious and that once we can get an audience laughing, the picture which provoked a "dead pan" in the screening room, is off to a box-office hit. Patrons will even tell each other the picture is silly, that they do not remember what it is all about, but they add, "It made me laugh until I cried." That is enough to make audiences.*

TO sit day after day in a screening room, looking at pictures, must satiate the appetite, and must deaden the sharpness of judgement.

In some cases bookers sit with employers, and how many bookers are there who will persist in saying that a picture is good, when his boss passes a "thumbs down" verdict?

*If the judgement of the executives on pictures which their own company has produced were infallible, we would not experience that well-worn policy of changed categories for pictures, in which a lower bracket moved up to top place, and a higher bracket gets a B or C classification.*

THE distributor claims that if a picture gets big returns at the box-office, the producer and distributor are entitled to an extra share of those returns. It appears fair on the face of it, but so many pictures in the higher bracket just give the exhibitor a fair return, and there are more in this classification than in the big box-office surprise class.

*Percentage terms have the advantage of giving the producer and distributor a greater portion of box-office receipts, and producer-distributors have, at times, adjusted percentages to flats when the expected big receipts have taken a nose-dive, but here again we have an unsettled economy. With production costs down, the producer-distributor may be in a position of establishing an equitable return for his investment, and there may be more flat deals made than those percentage deals which are as often unfavourable as not, the favourable ones being mainly in first runs, in big theatres and in big cities.*

THE very fact that, in our Industry, detectives have been employed to check box-office receipts shows a lack of confidence between distributor and exhibitor, and while we do not say that such checking is not, in many instances, necessary, still it is not a desirable situation.

*In making flat sales on contracts, the producer-distributor has a better opportunity of knowing how much revenue a picture or pictures will bring, but when percentage deals are dominant, the producer-distributor can be away out in his calculations and so can the exhibitor.*

PERCENTAGE deals give the producer-distributor a knowledge of what business a theatre can do, but since this percentage form of doing business has long been in practice, distributors must have a basis on which to work out their flat deals.

*Some distributors know that certain exhibitors have played around with their box-office statements, and they have accepted the situation without making a protest because the exhibitor, as a customer, is important, but do they enjoy doing business with that customer? They stay awake nights figuring out how they can get even.*

*Some exhibitors, in looking over several box-office statements of a certain company's product, and seeing red figures, or only a few dollars profit for weeks of effort in putting these pictures over, wait their chance to get even, also.*

(Continued on Page 10)

# Toronto and District

By BILL PRESS

THE Treasury Department of the Ontario Government chastised a number of exhibitors for delayed action in connection with returns under the Hospitals Tax Act because monthly payments had gone beyond the 10-day time limit. While no court cases developed, the dilatory theatre men were ordered to pay the prescribed penalty which was five per cent of the month's amusement tax total. In several cases the "fines" amounted to approximately $25 and the lowest reported penalty was $8.25.

The government is said to have imposed the penalty without warning, no notice having been sent to theatres which had been slow in making payments since the tax went into effect last April. The department advised the delinquents to add the penalty to the next month's returns.

The Hospitals Tax Act provides a penalty of five per cent on the amount of collectible tax when returns are not made within 10 days from the close of the month. In the case of incomplete returns, the penalty is one per cent of the collectible tax.

It is understood that a formal warning is to be sent out to all exhibitors on the subject of delayed returns following complaints that no notice had been received from Queen's Park in connection with recent payments.

* * *

*A new policy has been adopted for the installation of new members into Famous Players' 25 Year Club this year, it has been revealed. Instead of initiation banquets in the several key cities across the country to which all members are invited as guests, the functions are to be held on a local basis wherever there are sufficient candidates to be admitted to club membership.*

*Headoffice officials will officiate in the ceremonies, as usual, but just where the 1949 annual dinners for 25 Year members will be conducted will not be designated until the complete list of candidates has been compiled.*

* * *

Gordon Cullen, formerly assistant manager at the Odeon Theatre, Sarnia, was the selection as manager of the recently-opened Odeon Theatre at Brantford.

J. Davidson, who had been assistant to Claude Hunter at the Odeon in Peterboro and later had charge of the unit at Burlington, Ont., was named manager of the new Odeon Theatre at St. Thomas.

* * *

*The Rio Theatre on Yonge Street in downtown Toronto has had all-night shows on two occasions in recent weeks. All-night performances were conducted in conjunction with Boxing Day, Monday, Dec. 27, instead of the one midnight show.*

*The Rio repeated the policy for New Year's Eve, the theatre being open throughout the night for Jan. 1.*

* * *

Ben Okun, head of Biltmore Theatres Limited, has disposed of his hat business to devote his attention to the expanding Biltmore independent circuit, the latest unit of which was the Biltmore at Sault Ste. Marie. The other Biltmores are at Toronto, New Toronto, Oshawa and Kingston, with another in prospect at Sudbury.

* * *

*The Humber Theatre, latest showplace of Canadian Odeon, is expected to open its doors around Feb. 1. Slow progress is being made on the Odeon at Ottawa which may not be put into commission until the end of March.*

*The Humber is in the Bloor-Jane District of Toronto where it will be opposition to Famous Players' Runneymede.*

* * *

Tom Walton, Jr., is the new owner of the Forum Theatre, an independent house on Mount Pleasant Avenue in North Toronto. He is also identified with the operation of the Eclipse Theatre, Parliament Street, which was owned for many years by the late Louis Fieghen.

Tom Walton is the son of the former veteran exhibitor, Thomas senior, who had a theatre in central Toronto for a long period before his retirement several years ago.

* * *

*Clare Appel, Eastern Division manager of Odeon Theatres (Canada) Limited, went to Ottawa on business and literally came right back again without setting foot in the Capital City. Clare took the Trans-Canada Airlines plane from Toronto but the ceiling was so low that, after flying over Ottawa for some minutes, it returned to its Malton base.*

* * *

The hand of Death has been laid heavily on theatre men of Ontario in the past few weeks, a number of veteran exhibitors having passed to the heavenly theatre, their time on earth having been completed.

Jack Nelson, the North Bay Pioneer, died with suddenness; Les Vicary of Orillia was called to his reward; J. O. Scott, prominent independent of Weston and Prescott, passed away, then, in the Christmas season, Allan G. Ritchie, manager of the Bloor Theatre, Toronto, dropped dead at his home after suffering a heart condition for many months.

The funeral of Al Ritchie was held Dec. 28, the same day as the burial of Roly Young, widely-known reviewer of the Toronto Globe and Mail and a producer in his own right.

There was pity in the death of Al Ritchie because he had clung to life virtually from the moment that Mr. and Mrs. Ritchie had lost their only child, John David, in the Second World War. That personal bereavement was a blow to Al Ritchie from which he never recovered.

Many moving picture and newspaper people paid their last respects on the same day to Al Ritchie and Roly Young and to many of them, particularly the older persons, it was a sobering situation. May their souls rest in peace forever more.

* * *

*Charlie Cashman, of Photoengravers, has been elected councillor for his ward in York Township for the fourteenth year by a 1600 majority, polling 2,200 of the total 2,800 votes cast. In his fourteen years, the position has been contested five times, nine of the years seeing him in by acclamation.*

YOU CAN'T RUN A THEATRE ON GUESS WORK!!!

get the latest and only book on

HOW TO MANAGE A THEATRE

This book endorsed by theatre and film executives.

It treats about many subjects including buying and booking of pictures — how to build up poor nights — how to improve your theatre and your business — how to buy or build theatres with limited finances — explains about picture projection and sound.

Price only $5.00 Postage paid

Order Today

SAM CARVER

15 West Grand Ave., Highland Park 3, Mich. - U.S.A.

The Canadian Moving Picture Digest

Entered as Second Class Matter

RAY LEWIS
Editor-In-Chief

PAUL FIRESTONE
Assistant to the Editor

Address all mail to the Publisher

CANADIAN MOVING PICTURE DIGEST COMPANY, LIMITED
277 Victoria Street - Toronto
Telephone: WAverley 4929
Cable: Raydigest
Established 1915. Publication weekly.
Subscription: $5.00 yearly

— Correspondents —

A. L. FAIRWEATHER ..... Saint John, N.B.
J. J. CONKLIN ..... Winnipeg, Man.
BRUCE PEACOCK ..... Regina, Sask.
JACK DROY ..... Vancouver, B.C.
WILL McLAUGHLIN ..... Ottawa, Ont.
BILL PRESS ..... Toronto, Ont.

# TRADE HEADLINES

**SRO Gives Notice to All Salesmen Both U.S. and Canada — Effective January 14**

●

**J. R. "Bob" Johnson New Montreal Branch Manager For Eagle-Lion Films**

●

**EL (Hollywood) Sells 46 Features For Video Exhibitors On the Warpath**

●

**Survey of Theatre Owners Reveals Sex, Crime, Costume Pictures B.O. Poison**

●

**UA Looking for $3,000,000 To Finance Independent Production — Need Product**

●

**Washington Contemplates Sweeping Amendment To Create Uniform Rentals for All Theatres**

●

**EL Will Advance Coin To Selznick On Distribution Deal To Bankroll Future Product**

●

**American Companies to Sell First Run Product To Britain's "Fourth Circuit" of Independents**

●

**Famous Players Canadian Looks For Record Profits In 1948**

●

**Hollywood All-Industry Conference Off No New Date Set — Situation Improving**

●

**Two More "Movies and You" Releases In Production — Makes Six For 1949**

●

**Crosby, Grable Top Money-Makers For '48 In M.P. Herald-Fame Box-Office Audit**

●

**Benny's Capital-Gains Deal Seen As Unacceptable To Income Tax Authorities**

●

**Hughes Tool Company For Sale $140,000,000 Bid Made**

●

**Trans-Lux Newsreel Chain Switching To Features Will Show Foreign and British Films Preferably**

●

**EL To Float $5 Million Issue, Money To Be Used For Secondary Financing**

●

**388 Hollywood Films Released In '48 18 More Than Previous Year**

●

**"Treasure of Sierra Madre" Wins New York Film Critics Award By One Vote Over "Hamlet"**

●

**N.Y. Syndicate Plans Films For Giveaways $500,000 In Prizes For Spotting "Boners"**

●

**UI Will Release A Minimum Of 28 Top Budget Films In 1949 — No Low-Budgeters Planned**

# Monopoly

(*Continued from Page* 1)

greedy about grabbing advantages over other exhibitors, as are the distributors in grabbing the most out of the exhibitors.

The people in Canada can read English and so can millions of the people in foreign-language countries. Some of the people who can read English are Government representatives, or have influence in Government circles. All the lawsuits in the United States, both those within the Industry and those which have been the responsibility of the U.S. Government, have no doubt proved an incentive for the policies introduced in foreign countries. All of these lawsuits have not happened because we, in the Industry of Motion Pictures, operated under a policy of Fair Trade Practices; and while it is true that the punishment which we are taking is greater than our sins, we have not been lily-white, nor are some of us trying to do our share by playing the game fairly now.

**Early Showmen Fought Combines**

We must remember that, at the very beginning of Motion Pictures, a few of our pioneer showmen fought Combine and Monopoly. During the past half-century monopolies and international cartels involving vital products have been permitted to grow to gigantic size; and our Industry followed the same policies, with results not as fatal to civilization and the human race, but sufficiently drastic to almost destroy the Industry.

Before we can settle our foreign affairs, we must solidify ourselves in our Domestic Market, for this Motion Picture Industry cannot straighten out its position in respect to Exports, to its operation in foreign territories, when it is wide open for attack starting with the U.S. Government and all the way down through the Industry, in the U.S.

**A Solid Foundation Needed**

When you build a house you start with a solid foundation and build upon that. How solid is the U.S. Film Industry's Foundation?

We, in Canada, being the closest territory and so dependent on U.S. product, must be greatly concerned; and since apparently everything is peaceful on our front, it would be well for us, and for the U.S. Film Industry, that the situation remain peaceful in Canada.

Let us not take this situation for granted, let us remember that "an ounce of prevention is worth a pound of cure," let us remember that the so-called Big Fellow has no monopoly on the idea of being a monopolist, the little fellow tends to have the same idea, if he can get away with it. But if we take a good look at World Events, we will observe that Monopoly is a Lame Duck, its days are numbered.

—THE EDITOR

CDIM

CANADIAN PACIFIC
TELEGRAPHS
World Wide Communications
W.D.NEIL, GENERAL MANAGER, MONTREAL

STANDARD TIME

YRNA33 91 IMP LONDON 30 1445 DEC 30 11 14 AM'48

RAY LEWIS THE DIGEST FILM BLDG
277 VICTORIA ST TORONTO

DEAR RAY SURE YOU WILL BE GLAD TO KNOW THAT IN THE QUIGLEY MOTION PICTURE HERALD POLL ANNA NEAGLE HAS BEEN VOTED BY EXHIBITORS THE TOP BRITISH MONEY MAKING STAR FOR 1948 THE FIRST TIME AN ACTRESS HAS TOPPED THE POLL SINCE GRACIE FIELDS IN 1937 STOP ANNA ALSO NUMBER ONE BOX OFFICE ACTRESS IN THE INTERNATIONAL FIELD SECOND ONLY TO BING CROSBY AND SPRING IN PARK LANE NAMED TOP MONEY MAKING FILM OF ANY NATIONALITY DURING 1948 LOVE FROM US BOTH

HERBERT WILCOX

# The Canadian Film Industry In 1948

## Canadian Market, As Compared With U.S. Demonstrates Greater Stability

## New Theatre Construction At Peak

## British Films Now Firmly Established

## Large Screen Theatre Television Successfully Demonstrated Overseas

by

HON. J. EARL LAWSON, K.C.
President, The J. Arthur Rank Organization of Canada Limited and The Odeon Theatres (Canada) Limited.

ALTHOUGH, in the motion picture industry, it has been considered axiomatic that the Canadian market was identical with the American, trends in the Dominion's film industry did not parallel those in the United States during the twelve months just ended.

In 1948, the point of difference of chief importance was the greater stability of the Canadian market.

It is too soon to tell whether this was a temporary condition due to the special circumstances of the year. But it has invariably been assumed that, allowing only for a time lag, conditions in the United States duplicated themselves here; that box-office trends, audience tastes and buying habits were entirely similar and that Canada for all practical purposes could be included in the U.S. domestic market.

Since this did not hold true in 1948, the fact that it did not gives the year unusual significance.

In Canada, the evidence is that the long-term upward trend in consumer expenditures for motion picture entertainment still continues. Readjustment, following the abnormal spending which characterizes war periods, has been occurring without serious effect on the industry here. The Canadian situation has been materially helped by the fact that box-office prices, — the cost of film entertainment to the public, — had not increased materially as they had elsewhere nor as had the costs of other goods and services regularly in demand by the average Canadian family.

The market in the United States, on the other hand, was subject during the year to a variety of disturbances of both external and internal origin. After extended discussions and court actions, the government of that country for example, took steps to regulate the distribution or wholesaling of films to theatre operators. Allegations had been made that there was no longer equitable division among theatre-buyers of the available film product. So far, the film industry has been able to set its own film-distribution policies without government intervention, though there are many complaints.

Of the new construction in the Canadian film industry, the Odeon Toronto which opened in early September was the most important single addition to the Dominion's theatre facilities in many years. It has been described as one of the five most modern theatre structures in the world. By early 1949, the original group of new theatres planned by the J. Arthur Rank interests in Canada will have been completed. These extend from West Vancouver, B.C., to North Sydney, N.S. Although the Odeon organization has been the most active in providing thoroughly modern theatre services, other circuits and independents have also been building and modernizing extensively. The fundamental reason was the fact that theatre services had clearly not been keeping pace in the past with public demand and the industry could not ignore this demand if it was to continue in a healthy operating condition.

British films, following the inauguration of effective merchandising and distribution methods late in 1945, now have a substantial and established following in Canada. Essentially, this market consists of a steadily-widening percentage of the regular and general movie-going public which has been seeking greater variety in entertainment and finds that a blending of British and American film programs is the preferable means of securing this.

During 1948, the film industry internationally has been greatly concerned about television and its probable relationship to motion pictures.

On December 21st, the J. Arthur Rank group in Britain conducted large-screen cinema-television demonstrations publicly at a suburban theatre in the London area. The reports to the Canadian organization from technical representatives present at the demonstration state that television images of nearly normal theatre-screen size were projected and that the quality was approximately that of the usual film presentation. The equipment used for the purpose, not hitherto publicly demonstrated, was developed by the J. Arthur Rank company, Cinema - Television Limited.

Independent technical reports from overseas further indicate that in television, Britain continues to lead the field as it has since 1939 and earlier.

From the standpoint of Odeon theatres and other J. Arthur Rank companies in Canada, the results can be taken to mean that there is no technical barrier to the addition of television to theatre programs if that should become practical, economical and a definite public demand develop for television in Canadian theatres.

## "Joan of Arc" To Have Canadian Premiere

The Canadian premiere of Sierra Pictures' "Joan of Arc" will take place at the Palace Theatre, Montreal on January 21. Civic officials and other notables will be in attendance. RKO Radio has also set a February 1 opening at F-P's new University Theatre, Toronto. Ingrid Bergman stars in the title role, with Walter Wanger producing and Victor Fleming directing.

## At The Odeon-Brantford Opening

**Attending the opening of the Odeon Theatre, Brantford, Ontario, another Odeon theatre which opened December 17th, 1948 — Left to right: Gordon Cullen, Manager of the Odeon Theatre, Brantford; Ernie Moule, Manager of Famous Players' Capitol Theatre, Brantford; Harry Dahn, District Manager for Odeon Theatres; Archie J. Laurie, Public Relations head for Odeon.**

# « Capital Story »

By WILL McLAUGHLIN

MANAGERS of Uptown, neighborhood and suburban movie theatres who staged traditional New Year's Eve performances all report capacity — or near so — attendances. Business was particularly big at the first-run houses in centre town, despite the fact that the nighteries and principal hotels of Ottawa and nearby Hull catered to large crowds with more spending dough than the average picture fan.

* * *

*The High Commissioner for India, Sardar Hardit Singh Malik and Sardarni Malik were hosts to the entire diplomatic corps, Canadian Government officials and friends at the National Museum Theatre, where the first Canadian showing of the Indian film, "Kalpana," was held. During the afternoon, the High Commissioner gave a reception in honor of the starring dancers, Uday Shankar and his wife, Amalda, who were accompanied to Canada by their young son. "Kalpana," which means imagination, is a fantasy devoted to Indian art, philosophy and life. It is, in part, autobiographical in that it records the dancer Shankar's own efforts to establish a national school of the dance in India.*

* * *

Graeme Fraser who, in addition to being sales manager for Crawley Films Limited, writes novel and very interesting publicity items for his firm, announces that big news is coming soon concerning the distribution of industrial films in Canada. Graeme recently spent three weeks in Toronto and inspected Crawley Films new office and screening room in the Hermant Building, Dundas Square. Stewart Raeburn is Toronto manager for the Ottawa film company.

* * *

*The marriage of Arthur Gottlieb, Toronto film studio executive, and Gladys Glad, former Ziegfeld Follies beauty and widow of Mark Hellinger, took place at the home of Dr. Charles E. Shapiro, well-known Ottawa surgeon. A reception was held for the happy couple following the wedding which was attended by a group of intimate friends. First intimation that a marriage was in the offing came when an Ottawa Journal newspaper reporter discovered that Mr. Gottlieb had visited City Hall to file the necessary application for a licence.*

* * *

Only "hold-over" of the Christmas-New Year holiday was "Melody Time" at the Elgin Dual Theatre. Manager Ernie Warren, recently returned after hospitalization following appendix operation, gave Walt Disney's production the nod for an extra three days over the original week's engagement.

*Don Watts, manager of the Nelson Theatre, is doing excellent business with the Eagle Lion semi-documentary melodrama, "Canon City." The film, incidentally, had its Ottawa premiere just 12 months after the actual Colorado State prison "break" upon which exciting event the story is based.*

Last minute changes in plans for the annual party of Ottawa and district theatre managers call for a dance at the Nelson Theatre after midnight on Sunday, January 9. The managers and their guests will assemble, as originally arranged, at the Centre Theatre on Sunday afternoon from 4 to 6, and proceed by autobus to the Glebe Theatre for dinner. From there the entire party will be taken to the Elgin for a "sneak" preview of a forthcoming feature film. From the Elgin it will be "on to the Nelson — and the dance."

# Trans-Canada Showing

*Use This Information As Your Guide On Release Dates*

## TORONTO

**BILTMORE**
"Lulu Belle" (Col.), with Dorothy Lamour and George Montgomery.

**DOWNTOWN**
"He Walked by Night" (Int'l), with Richard Basehart and Scott Brady.

**EGLINTON-TIVOLI**
"The Return of October" (Col.), Technicolor, with Glenn Ford and Terry Moore.

**FAIRLAWN-DANFORTH**
"Canterville Ghost" (MGM Re-Issue), with Charles Laughton and Margaret O'Brien. Also "Huckleberry Finn" (MGM Re-Issue), with Mickey Rooney and William Frawley.

**HYLAND**
"Hamlet" (EL), with Laurence Olivier and Jean Simmons.

**IMPERIAL**
"The Paleface" (Para.), Technicolor, with Bob Hope and Jane Russell.

**LOEW'S**
2nd week. "The Three Musketeers" (MGM), Technicolor, with Lana Turner and Gene Kelly.

**ODEON TORONTO**
"Scott of the Antarctic" (EL), Technicolor, with John Mills and Derek Bond.

**SHEA'S**
2nd week. "When My Baby Smiles at Me" (20th-Fox), Technicolor, with Betty Grable and Dan Dailey.

**UPTOWN**
2nd week. "You Gotta Stay Happy" (UI), with Joan Fontaine and Jimmy Stewart.

## MONTREAL

**CAPITOL**
"No Minor Vices" (MGM), with Dana Andrews and Lilli Palmer.

**IMPERIAL**
"Isn't It Romantic" (Para.), with Veronica Lake and Billy de Wolfe.

**LOEW'S**
2nd week. "The Loves of Carmen" (Col.), Technicolor, with Rita Hayworth and Glenn Ford.

**ORPHEUM**
2nd week. "Texas, Brooklyn and Heaven" (UA), with Guy Madison and Diana Lynn. Also "Urubu" (UA), with The Vulture People.

**PALACE**
"Melody Time" (RKO), Technicolor, with Roy Rogers, Dennis Day and Disney Cartoon Characters.

**PRINCESS**
"Night Has a Thousand Eyes" (Para.), with Edward G. Robinson and Gail Russell.

## SAINT JOHN

**CAPITOL**
"On An Island With You" (MGM), Technicolor, with Esther Williams and Peter Lawford.

**MAYFAIR**
"Good News" (MGM), Technicolor, with June Allyson and Peter Lawford.

**PARAMOUNT**
"Apartment for Peggy" (20th-Fox), Technicolor, with Jeanne Crain and William Holden.

**STRAND**
"April Showers" (WB), with Jack Carson and Ann Sothern.

## WINNIPEG

**CAPITOL**
"Apartment for Peggy" (20th-Fox), Technicolor, with Jeanne Crain and William Holden.

**GAIETY**
"Life With Father" (WB), Technicolor, with Irene Dunne and William Powell.

**GARRICK**
"My Dear Secretary" (UA), with Laraine Day and Kirk Douglas.

**METROPOLITAN**
"Melody Time" (RKO), Technicolor, a Walt Disney Musical with Roy Rogers and Dennis Day.

**ODEON**
"Oliver Twist" (EL), with Robert Newton and Kay Walsh.

## CALGARY

**CAPITOL**
"The Hills of Home" (MGM), a Lassie Picture with Edmund Gwenn and Donald Crisp.

**GRAND**
"Feudin', Fussin' and a-Fightin'" (UI), with Donald O'Connor and Marjorie Main.

**PALACE**
"Two Guys From Texas" (WB), Technicolor, with Dennis Morgan and Jack Carson.

**STRAND**
"Smuggler's Cove" (Mono.), with Leo Gorcey, Huntz Hall. Also "Grand Canyon Trail" (Rep.), Trucolor, with Roy Rogers and Jane Frazee.

## VANCOUVER

**CAPITOL**
"The Paleface" (Para.), Technicolor, with Bob Hope and Jane Russell.

**INTERNATIONAL-CINEMA**
"Melody Time" (RKO), Technicolor, a Walt Disney Musical with Roy Rogers and Dennis Day. Also "Variety Time" (RKO), with Edgar Kennedy and Leon Errol.

**ORPHEUM**
"Hills of Home" (MGM), Technicolor, a Lassie Picture with Edmund Gwenn and Donald Crisp.

**PLAZA**
"The Plunderers" (Rep.) Trucolor, with Rod Cameron and Ilona Massey.

**STRAND**
2nd week. "Good Sam" (RKO), with Gary Cooper and Ann Sheridan.

**VOGUE**
"On Our Merry Way" (UA), with Paulette Goddard and Burgess Meredith.

# Toronto 25 Year Clubbers Inducted At F-P's Year-End Party

THE Fiesta Room of the Prince George Hotel was the scene of Famous Players' annual year-end holiday party for the staffs of head office, General Theatre Supply Co., and Theatre Confections Ltd. Nearly 200 employees were present at the happy event to partake of a turkey dinner and to enjoy the dancing and the excellent floor show.

A highlight of the affair was the presentation of awards and the induction of new members from Toronto into the 25 Year Club.

"Without the kind of people who are members of the 25 Year Club our job would not have been so easy," declared R. W. Bolstad, vice-president of Famous Players. "All of them, both old and new members of the Club, are to be heartily congratulated for the great contribution they have been during the past 25 years to the development of Famous Players."

"I think you'll agree that here, in the presence of their fellow-employees is the proper place to present new 25 Year Club members with their awards," said Morris Stein, eastern division manager. "Membership in the 25 Year Club stands for loyalty, faithfulness and service. It seems to me that the best place to recognize these qualities is in the presence of the members' fellow-workers."

J. J. Fitzgibbons congratulated the new members from the Toronto district — Ivy McGee of head office; Allan T. Easson, manager of the Oakwood theatre; Dorothy Flood, cashier, Parkdale theatre, Toronto; Cecil McCuiag, doorman, Oakwood theatre, Toronto; Ernest W. Phillips, doorman, Beach theatre, Toronto; John J. Rochester, projectionist, Palace theatre, Toronto and Cliff Yonson, secretary, General Theatre Supply Co.

Mr. Fitzgibbons presented each of the new members with their awards — a jewelled pin of membership, a certificate of appreciation, either a government bond or an inscribed watch and announced that each would receive, hereafter, four weeks vacation with pay annually.

"I congratulate every one of you on your quarter of century to your company," Mr. Fitzgibbons said. "You have made a most important contribution to the growth of Famous Players."

## "Reader's Digest" Ads Will List Playdates

A striking full page ad on Walt Disney's "So Dear To My Heart" will appear in the Canadian, English and French editions of Reader's Digest February issue, on sale January 10. The Canadian copies will list the Famous Players Theatres which will play this RKO Radio release and give approximate dates. "So Dear To My Heart" is a technicolor live action-animation feature with Burl Ives, Beulah Bondi, Bobby Driscoll and Luana Patten heading a large cast.

## "Photogenic Girl" Contest As "Velvet Touch" Promotion

Charles Doctor, manager of the Capitol Theatre, Vancouver, staged a contest in connection with the first run engagement of RKO Radio's "The Velvet Touch," which attracted much favorable attention. A tie-up was made with the leading photographic studio which placed display ads on the theatrical page in the Vancouver Sun, with the city's largest (150,000) circulation, for 10 days in advance of the picture's opening. These ads announced a contest to select Vancouver's most photogenic girl to be selected from 12 nominees chosen from photographs submitted, all of whom were treated to dinner preceding attendance at the opening performance of "The Velvet Touch." Winner received a sterling silver compact as a gift from Rosalind Russell, star of the picture.

A special trailer spurred interest in the contest plus a foyer display, with a young lady dressed in a velvet gown in attendance to give away contest folders of which 25,000 were distributed. Four thousand of these were taken out of the universities and schools and given away separately from a bannered car. The contest was boosted twice daily by Phil Ashton over CKWX and at city-wide Teen-Town meetings and dances. Jerome's, the photographic studio participating in the contest, featured same in a large window display for ten days before and all during the contest.

The Capitol Theatre, Vancouver, did a swell publicity job in landing the full cover page of the Daily Province Sunday magazine section for a display on "Melody Time."

## New General Manager Of Northern Electric

**MARTIN P. MURPHY, president of Dominion Sound Equipments Limited, has been appointed vice-president and general manager of the Northern Electric Company Limited, it was announced recently. Mr. Murphy formerly held the position of assistant general manager (commercial) in the same company.**

**A native of Halifax, N.S., Mr. Murphy joined the Northern Electric Company in 1921 in the wire and cable engineering department. Subsequently he became manager in charge of western Canada telephone sales, and in 1928 was appointed contract manager. In January 1936 he became vice-president and managing director of Amalgamated Electric Corporation Limited in Toronto. He was appointed president of Dominion Sound Equipments Ltd. and assistant general manager (commercial) of the Northern Electric Company in 1947. He still retains his position as vice-president of Amalgamated Electric Corporation Ltd. and president of Dominion Sound Equipments Ltd. Mr. Murphy received his education at Westmount High School and McGill University.**

**NEW MEMBERS OF THE 25 YEAR CLUB FROM TORONTO INDUCTED AT THE COMPANY'S ANNUAL YEAR END PARTY**

**Left to right: Morris Stein, eastern division manager; new members Ernest Phillips, Cliff Yonson, Ivy McGee, John J. Rochester, James R. Nairn at mike and new members Allan T. Easson, Dorothy Flood, Cecil McCuaig and R. W. Bolstad, J. J. Fitzgibbons.**

# Vancouver News

By JACK DROY

THE JARO outstanding ballet film "Red Shoes" will be given its first Canadian showing, January 7, in the Vogue Theatre, Vancouver. There will be one performance only, marking the official opening of the Vancouver Sun's Annual "March of Dimes" fund for the Children's Hospital. Entire proceeds will be given to the fund. All seats will be reserved and dress is optional for the preview.

* * *

*A Vancouver exhibitor says he won't worry about television until they devise a way to pipe candy and peanuts into the home. Give 'em time, they may find a way. Two British Columbia theatremen, Howard Fletcher of West Vancouver and E. W. Bickle of Courtney on Vancouver Island, running for civic offices were both defeated at the polls in the December elections.*

* * *

Vancouver visitors were Morris Beatty, Capitol, Red Deer, Alberta and his wife . . . Owen Bird of Goldin, and Eric Williams, formerly of the Strand here, now in the Warner Bros. studios in Hollywood. Eric said unemployment is bad in the flicker city with many distributors closing down for several months.

* * *

*The five theatre boxoffice hold-ups of the recent month are all cleaned up with the arrest of an 18-year-old youth who confessed. The thug was caught after a 6-block chase by an Orpheum cashier who recognized him while he was apparently waiting to make another attempt on the Orpheum boxoffice.*

The reported sales of the Rex Theatre, Vancouver, and the Edison, New Westminster are still hanging fire at last reports. Rumor has it however that a National circuit will take over the New Westminster theatre in the New Year.

* * *

*Hymie Singer, who operates the State, Vancouver and the Rio in Victoria, bought the James Bay Hotel in Victoria. Singer now has a chain of four hotels, three in Vancouver and one in Victoria. Sheila Bejay, who managed the Rio Theatre at Victoria which is now closed for repairs, will manage the James Bay Hotel temporarily.*

* * *

Girvan Studios is doing some outstanding decorating in British Columbia movie theatres. The Strand, Vancouver is one example of a flash scheme which is creating much comment. Girvan has been in the display business for theatres since 1912.

* * *

*Away for the holiday season is Jack Aceman, off to Hollywood with his family. Aceman is manager of the State Theatre here. Steve Rolston, manager of Alliance Films, spent the festive season in Seattle.*

* * *

Charlie Doctor, manager of the Capitol Theatre, is a happy and busy man with the Bob Hope picture "The Paleface" which did outstanding business and is being held over for a second week playing both Christmas Day and New Years Day. Biz was capacity with the pic also on the midnight show in spite of Vancouver's coldest period in 24 years. Give 'em the pictures and the public will turn out says Charlie Doctor.

On the sick list over the holidays were Dave Borland, Dominion Theatre manager, and Marvin Proudlock, Warner Bros. shipper. Rusty Hellusen recently married, resigned as Orpheum cashier and will devote her time to her home and her brand new hubby.

* * *

*A new theatre will be built by local interests near 25th and McDonald. This is one of Vancouver's best residential districts. New theatre will be in competition with Odeon's Dunbar, and Famous Players' Hollywood. New spot will seat 750 . . . Billie Allan of the Odeon-Plaza staff was married to Ray Kelly and will continue at the theatre candy counter after the honeymoon.*


**FOR SALE**

**THEATRE CHAIRS**

We now have a very large stock of excellent reconditioned (as new) Theatre Chairs. Quantities up to 1200 of a kind. Immediate delivery.

NOW — New all-steel construction spring-edge, highest quality Theatre Chairs available.

7500 yards of imported carpet direct from England and Scotland.

Enquiries Respectfully Solicited

**"LA SALLE"**

RECREATIONS LTD.

(Theatre Seating and Carpet Division)

S. A. LECHTZIER, Pres.

945 Granville St. - Vancouver, B.C.


# RAY PRESENTS

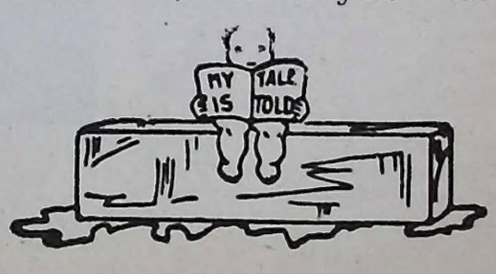
(*Continued from Page 3*)

IN business, the investor is entitled to a fair percentage of profit, and if the investment is as speculative as is the production of a picture, such investor is entitled to a larger margin of profit because of the greater risk.

*It is good business on the part of producer-distributors to keep exhibitors in business, and to cooperate with them to the full in order that exhibitors may operate profitably. The same rule of conduct applies to the exhibitor, who cannot expect the producer-distributor to give him such substantial profits that he can build new theatres, while he is bargaining with the producer-distributor to lower his percentage on rentals.*

THE exhibitor is, however, as much entitled to build new theatres as the producer-distributor is entitled to produce new pictures out of the profits he receives from former pictures; and incidentally, all the millions of dollars which have gone into certain productions must have come from exhibition, as many millions invested in one picture as an exhibitor would use to build a chain of theatres from coast to coast in Canada.

*I hope that the U.S. film industry realizes that several difficult situations were ironed out in Canada during the past year or two, and that as far as Canada is concerned, they are doing business as usual. This did not just happen, this was obtained through a cooperative effort which involved good statesmanship and salesmanship. It is a situation which should not be accepted casually. It is a situation which commands respect and consideration, much nursing and caution.*



There's Something NEW in Old Me-hi-co!
BUD ABBOTT
LOU COSTELLO
The besta fiesta that ever hit the screen with HAPPINESS!
"MEXICAN HAYRIDE"
BROADWAY'S HAY-LARIOUS MUSICAL COMEDY HIT RIDES RIOTOUSLY TO THE SCREEN!
Universal International

with

VIRGINIA GREY · LUBA MALINA · JOHN HUBBARD

Screenplay by Oscar Brodney and John Grant

Based on the Musical Play by Herbert and Dorothy Fields and Cole Porter

Directed by CHARLES T BARTON • Produced by ROBERT ARTHUR

A Universal-International Picture

**ABBOTT AND COSTELLO**

amongst the top ten boxoffice leaders of 1948 !

—Motion Picture Herald.

**ANOTHER LAUGH-PROVOKING HIT FROM**

DATE IT NOW!

# Empire-Universal Films Ltd.

PLAY IT NOW!

# "ABUNDANCE OF INGREDIENTS WHICH SPELL BOXOFFICE SUCCESS"

BOXOFFICE

"STORY WILL PROBABLY HIT ACADEMY CONSIDERATION"

SHOWMEN'S TRADE REVIEW

*It's that Kind of entertainment!*

COLOR BY TECHNICOLOR

COLUMBIA PICTURES
presents

# GLENN FORD
# TERRY MOORE
*in*

# The RETURN of OCTOBER

*The picture with a "SCHNOOKLE"*

Meet "OCTOBER"...

the Horse of the Month!

with

Albert SHARPE · James GLEASON · Dame May WHITTY · Henry O'NEILL

Screenplay by Melvin Frank and Norman Panama
Story by Connie Lee and Karen DeWolf
Directed by JOSEPH H. LEWIS · Produced by RUDOLPH MATE